strokes are thought of as providing the framework of the picture and are regarded as of fundamental importance. Perfect control of the brush combined with lofty and discerning thought are held to insure a good picture. Skill in wielding the brush is generally acquired only through prolonged practice. The correct use of the wrist is essential. This is usually a free movement, a support being employed only for the finer strokes.

Before the T'ang, painting was largely by artisans rather than by artists and its strokes lacked variety. However, some great painters emerged and it was in the sixth century that Hsieh Ho laid down the famous canons which are supposed to govern the art. Under the T'ang both calligraphy and painting developed markedly. All the principles of calligraphy were applied to painting and many types of strokes were evolved. It was, however, after the T'ang that the widest variety of strokes appeared. Especially were the artists of the Ming and the Ch'ing masters of technique. They lavished time and energy on it, and developed many schools of employing the brush. The Ming and the Ch'ing painters are, it must be confessed, usually regarded as having been more expert as technicians than great as artists, for in the latter capacity they are commonly judged to have been outranked by their predecessors of the Sung and the T'ang. They were numerous, however, and many of them unquestionably deserve to be remembered.

There have been many mural pictures, but as a rule the work of the Chinese painter is not intended to be displayed continuously in the home or in a public place. It is often in the form of a scroll which is meant to be progressively unrolled and rolled

bit by bit*, and so not to be viewed in its entirety at once. Even though many paintings are designed to be seen as a whole, they are usually mounted—on heavy paper—in such a way that they can be rolled up and brought out for display only on occasion. Often the scroll bears the seals of the various owners and perhaps a poetic comment on the picture or a note attesting its authenticity. In the case of some older works of art the seals and the comments occupy more space than the picture itself. These seals, it may be added, are obviously one way of tracing the history of a painting—although they are not always genuine and may deceive even the experts.